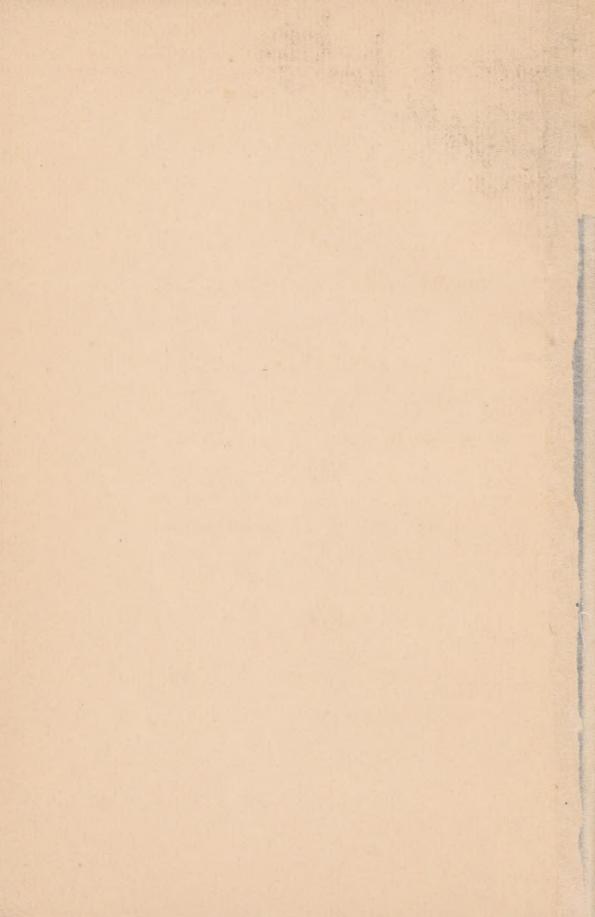
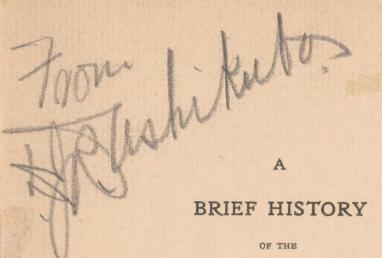


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Glyptic Art and Architecture

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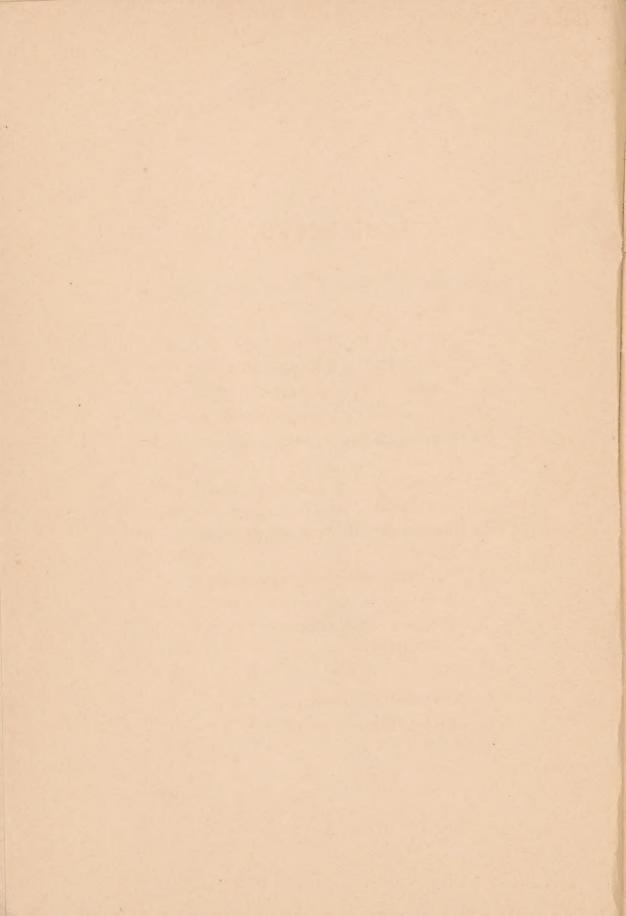
A Brief Description of Temples and Shrines

AND

A Biography of Eminent Architects and Sculptors.



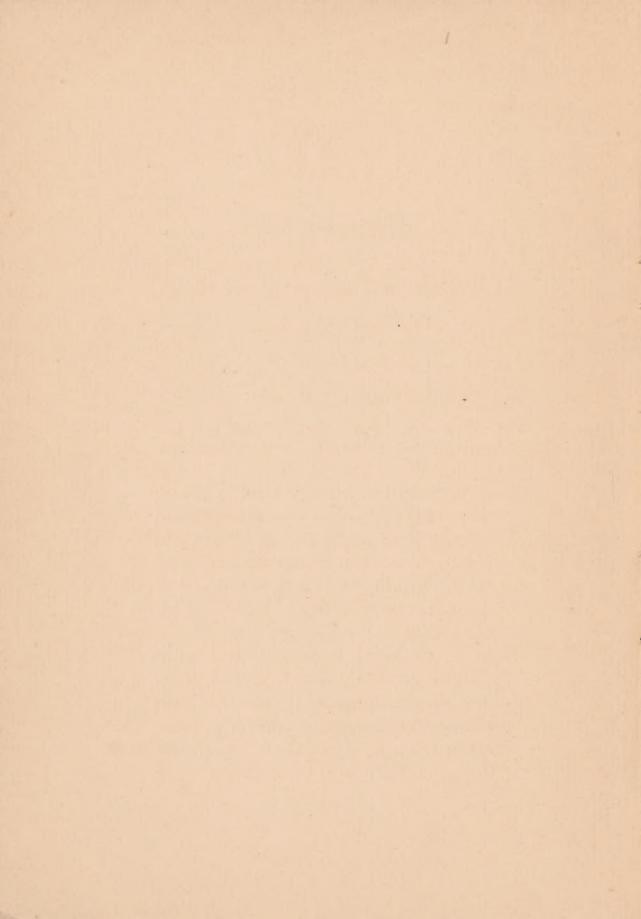
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A BRIEF HISTORY

OF THE

Glyptic Art and Architecture OF JAPAN.

Introduction.

"The region known as the Far East . . . calls for special study at the hands of those who would unfathom its mysteries."—A. Kausse.

The fine art of Japan possesses a history that covers a period of over one thousand three hundred years, extending from the creation of the Empire down to the present era. During this long period it has undergone many changes, occasioned by the progress of events in each generation, but in no period of its existence has it ever been dwarfed into utter insignificance. For this reason, every object of art produced in this country is marked by something peculiar to Japan, though one article may differ from another according to its

kind,—the feeling of the artist, and the views held by different schools, — yet one wholesome national idea pervades them all, and constitutes the fundamental value of the Japanese productions.

Notwithstanding the fact that the glyptic art and architecture of Japan occupy an important position in the world's history of fine art, the study of these two subjects has, so far, been neglected and apparently left in obscurity. The singular development of these two branches of art in Japan is attributable to the favorable circumstances under which the country and her people have been placed. Firstly, Japan abounds with trees of various descriptions, such as the pine, the cedar, the cryptomeria and the Keyaki (Zelkowa Keakie), so that an artist can select any kind of wood best suited to his purpose. Secondly, the climate is so mild and wellregulated that the inhabitants do not feel the need of building their houses with stones or other materials than wood, so as to provide against excessive heat or cold or other climatic influences. Last, but not least, the Japanese are peculiarly fond of cleanliness and simplicity — the most important habits for those engaged in the production of works of fine art. All these circumstances combined must have taught the ancient Japanese how to exhibit their manual skill in architecture and carving.

Buddhism has in no small degree influenced the glyptic art and architecture of Japan. With the introduction of this foreign religion, a marked change took place in the construction of Imperial Palaces, Shinto shrines and the ordinary dwellinghouses, which began to be decorated in Chinese style. We owe the present high state of development attained by the fine art of Japan mainly to the influence of Buddhism as well as to the elements of civilization brought over from China by way of Korea in the early part of our history.*

The present little work is intended to give a bird's-eye view of the development of glyptic art and architecture in Japan, together with a biography of noted architects, sculptors and carvers, and a brief description of temples and shrines worthy of record.

^{*&}quot;Chinese literature, in short, and the creed of Buddha must be regarded as the influence that vivified the heart of Japanese national progress."—History of the Empire of Japan, compiled by the I. J. Department of Education.

I. The Primitive Stage.

"The relics of Japanese industry before the time of the ascendency of Chinese influence, which have become known chiefly from excavations, show that the country at that time occupied a very low plane of artistic ability and taste."—Rein.

During the period from the foundation of the Empire down to 500 A.D., when Japan's intercourse with her neighbors, China and Korea, was of little importance, her fine art was in a state of infancy. Glyptic art, especially, as will be seen from some of the existing specimens, consisted of simple crosses of straight or curved lines, and in more elaborate cases, of men, birds, beasts, etc., they were of extremely rudimentary character, and, so far as we know, there was produced no object of real artistic merit.

II. The Period of the Empress Suiko.

(Sixth Century.)

"Further progress was made in the reign of the Empress Suiko, when the methods of producing pigments and dyes came to be known."—History of the Empire of Japan, official translation.

It was during the reign of the Emperor Kimmei (540 A.D.) that a refined type of

fine art crossed the sea to Japan from the neighboring continent, and gave rise to the development of later years. It was just in these days that the civilization of the Six Dynasties of China was brought over by the Koreans to Japan, in the shape of Literature and Art. During the reign of the enlightened Empress Suiko (600 A.D.) an Imperial Rescript was issued for the propagation of Buddhism, and no efforts were spared by the Government in encouraging the people to build temples, while the people themselves gave liberally for the making of sacred images and paraphernalia. Glyptic art and architecture thus attained a stage of high development. Some of the buildings of this epoch still exist, among which may be mentioned the temple of Hōryū-ji, at Nara, the pagodas of Hōrin-ji and Hōki-ji. Of these surviving examples, Hōryū-ji, with its complete set of "The Seven Sacred Buildings," is worthy of posterity, especially its main edifice, the Toba-dō and the Middle Gate. There is a small shrine, known as "The Tamamushi Zushi," which is coated with the shell of an insect called tanamushi (kind of beetle of a shining green color). This shrine is a wonderful specimen of ancient carving, extremely chaste in design and execution, and is without doubt the oldest relic of the kind in existence.

III. The Period of the Emperor Tenchi.

(Seventh Century.)

Glyptic art and architecture, which had made such wonderful progress during the reign of the Empress Suiko, underwent a marked change before and after that of the Emperor Tenchi, or approximately at the end of the Sixth Century. At this period, Japan had a direct intercourse with China, without the interposition of Korea, and envoys were frequently sent from Japan to China (vice versa), with the result that the art and sciences of the Celestial Empire flowed into Japan almost without restraint. The Japanese carvers and sculptors, who had hitherto copied the works of the Chinese, were now able to produce their own, surpassing in many respects their masters in design and execution, so that another step towards perfection was distinctly made during this epoch. The temples of Sofuku-ji, Onyō-ji, Oka-dera, Kōfuku-ji and Kwannon-ji were destroyed long ago, but it

is recorded that nothing excelled the beauty and grandeur of these structures, while the pagoda of Yakushi-ji in Nara, which is still preserved in a perfect order, has a peculiar form and taste; and the three statues or the Sanzon-butsu deposited in the same temple inspire the beholder with a feeling of grandeur and magnificence. All these relics testify to the marked progress of art made in the days gone by.

IV. The Period of the Emperor Shomu.

(Eighth Century.)

Japan's relations with China reached its climax during the Tempyō Era of the reign of Shōmu (729-748). Her fine art was largely influenced by the civilization of the Tang Dynasty of China, which inspired the Japanese to produce works of supreme merit. This period is especially noted for the propagandism of Buddhism, which extended throughout the Empire with unprecedented rapidity and wrought a complete change in the mind of the nation. Not only were there priests of exceptional talents, but the ruling monarch himself was the most zealous devotee of the foreign faith.

He gave an order to the effect that a temple, called Kokubun-ji, should be built in each and every province in the country, and also appealed, with success, to the charity of the masses for the erection of a huge image of Roshana-butsu (Vairochana) in the Capital of Nara. This gave a powerful impetus to the architecture of the time, which was brought up to a higher level of advancement. Its style was nearly the same as in the preceding age, but a marked change was effected in the plan of building, which was of an exceptional magnitude. A progress was also made in execution and finish. As regards the mode of decoration, no sensible change was witnessed excepting some fresh departures in design. painting of columns, panels, etc., also came into vogue.

With the removal of the Emperor Gemmyō to the new Capital of Heijō (Castle of Peace), a new feature was introduced into the structure of court-houses, which were built on a much larger scale than in the previous epoch, with tiled roofs and bright red pillars.

The ruling classes of the society were engrossed in worshipping Buddha, spending large sums of money in graving images and building temples, with the result that the glyptic art made long strides, both in design and execution. Though the present "Capital of Nara" retains but little of its former prosperity, some temples and shrines are still preserved from destruction to tell the tales of by-gone days. These are Todai-ji, Kōfuku-ji, Yakushi-ji, Shin-yakushi-ji, Genkō-ji, Saidai-ji, Tōshō-dai-ji, and the Shrine of Kasuga, where one may admire the grandeur of architecture and the splendor of glyptic art. It is worth one's while to spend a day in Shōzō-in, a treasure-house belonging to Todai-ji, where objects of art of exceptional merit, now more than twelve hundred years old, are preserved. All these treasures were, on the death of Shomu, offered as thanksgiving to the illustrious Vairochana in Nara, an Imperial Decree being subsequently issued to have this collection kept in Shōzō-in and handed down to the succeeding generations. It is the only treasure-house in Japan and perhaps the only repository that contains the finest specimens of Oriental Art. A study of these relics will impress one with the fact that they possessed refinement of taste, free from vulgarity; that truth to nature was in perfect harmony with imagination, and

that there lurked sobriety and vigor of expression. As to Buddhist images, the greatest care was taken on the expression, as will be seen from the statues of the Shiten-no, or "The Four Celestial Kings," whose fearless air is gracefully tempered with mercy, or the images of Mida* and Kwannont, from whose gentle brow shines forth dignity and tenderness in their full splendor. The other branches of art also made great progress, wood-engraving and metal-casting being encouraged by the construction of the huge Vairocha. Sculpture and lacquering by dry process, both of which were invented in the previous epoch, had enjoyed prosperity during the era under consideration.

V. The Period of the Emperor Kwammu.

(From end of Eighth to Ninth Century.)

Tranquility had reigned supreme for a considerable period, and people began to devote themselves almost entirely to pleasure, vieing with each other in extravagance and

^{*} Sanscrit, Amitabha, an ideal god of boundless light and love.

[†] Sanscrit, Avalokitesvara, the Goddess of Mercy.

luxury. In addition, the members of the Imperial House and the Minister of State zealously accepted Buddhism; no stone was left unturned in the encouragement and propagation of the creed. Immense sums of money were contributed towards the maintenance of temples; many new edifices were erected - all expenses to be defrayed out of taxes, which the Government levied upon the people heavily. Things being in this condition, all social abuses sprang up, the coffers of the State depleted, and an ominous cloud was fast spreading itself over the political horizon; a change was inevitable when the most illustrious Emperor Kwammu ascended the throne. Gifted with unusual wisdom and ability, the able monarch at once set himself to remodel the system of administration, and, by fostering progressive spirits among his people, succeeded in destroying the social evils. Soon afterwards he subjugated the rebels who had been disturbing the peace of the eastern Japan, and, when tranquility reigned all over his dominion, he transferred the Capital to the Province of Yamashiro, and gave it the name of Hei-an-jo, or "The City of Peace." This is the modern Kyoto. With the transfer

of the Capital, things underwent a complete change.

New ideas were introduced and hopes awakened in the minds of the people. The City of Peace was built after the model of the old Capital of Nara, with some modifications introduced from the Chinese Capital Chō-an-kyo (Citadel of Perpetual Peace) of the Tang Dynasty, and was on a scale of unprecedented magnitude and splendor. The view of the Imperial Palace surrounded by buildings of the various administrative departments was really picturesque and hand-The Hall of Taikyokuten was one of the most gigantic architectural creations of the period, and the present building of the same name in Kyoto is but a shadow of the former's grandeur.

The transfer of the Capital, as has already been said, wrought complete change in the manners and customs of the people. The Chinese civilization, which had been admired and blindly followed for over two centuries, lost its influence, for people began to realize that the art and other elements of civilization possessed by their neighbors did not satisfy their needs and their restless longing. In other words, the people were stimulated by strong reaction-

ary spirit; an important change was taking place in the history of Art and Literature. The proof of this can be found in the existing works of art which are now kept in Kyoto. In most cases they exhibit distinctly national characteristics. Sculpture also underwent a sensible change, showing a marked progress in form and expression, which were treated with accuracy and grace. The images of Mikkyō, or "Secret Teaching," above all, exhibited wonderful dignity. These remarkable progresses were doubtless due not only to the fact of the reaction but also many of these images were graven by priests of accomplishment and high rank, who also furnished sculptors with excellent designs. To cite an instance, the images of Fudö * in Toji, in Kyoto, were graven by the great priest Kōbō Daishi; while Kō-un carved the images in Hase-dera, in the Province of Yamato. There are many images besides which are the productions of eminent priests, such as Denkyō Daishi, Chishō Taishi, etc. From these facts we can infer that in those days the sculpturing of images constituted an important business of great priests.

Buddhist architecture also made a pro-

^{*} Sanscrit, Achala, meaning immovable.

gress during the period under consideration. At the beginning of this century, Kūkai or Kōbō Daishi, the founder of the Shingon Sect, built Kongōbu-ji on the summit of Mt. Kongo, and Denkyō Daishi, the founder of the Tendai Sect, erected Enriyaku-ji on the top of Mt. Hiei. Owing to the curious custom of worshipping the Shinto and Buddhist gods at the same time and spot having come into vogue,* many Shinto shrines were built in the precincts of Buddhist temples, with the result that the former began to resemble the latter in structure and appearance. The Shinto Shrine of Kasuga, a Buddhist temple in all appearance, is a good example of this. So is the case with the Hirano Shrine and the Gion-no Yashiro, in Kyoto, which were built entirely after the model of a Buddhist temple.

The architecture of Imperial Castles and Court-houses attained a stage of great development. The Imperial Palace, Hasshō-in, Hōraku-in, and some other

^{*&}quot;The doctrines of metempsychoses and universal perfectibility taught by Buddhism naturally made it tolerant of other creeds and willing to afford hospitality to their gods in its own pantheon... and the temple architecture was deeply affected by Buddhist principles."—Chamberlain.

Government buildings were most spacious and magnificent, with roofs of tiles, and frequently surmounted with a sort of cresting and final.

VI. The Period of the Fujiwara Shogunate.

(From Tenth to Eleventh Century.)

During these three hundred years, the natural charms of the country played an important *role* in the history of the fine art of Japan. Kyoto, where the Fujiwara family enjoyed its supremacy as mainstays of the Imperial House, was, as it now is, the Paradise of Japan.

Throughout the four seasons of the year there was always something in the scenery of Kyoto that appealed strongly to one's conception of beauty. It inspired the cultured class of this great Metropolis to give much of their time to Literature and Fine Art. During the first part of this epoch, or in the Engi Era, the organ of administration was in full swing, and the Imperial personages, as well as the Government officials, were occupied in the discharge of their functions, and had no time to amuse themselves but by studying the

Chinese or Japanese literature. But as the prosperity of the Fujiwara reached its zenith, the nobles and men of affluence spent much of their time and money in building elegant mansions with extensive gardens, on which all the artistic and decorative resources of the time were lavished. The productions of this age, therefore, were devoid of vigor and strength of expression, but were so perfect in design and feeling that one is fascinated with the ease and delicacy of execution. As, moreover, the fine art of this epoch was patronized entirely by nobles, they were extremely refined. The exquisite taste and chaste refinement displayed by these productions may be compared to the pale moon timidly peeping through a cloud or to the cherry blossoms hidden in a mist. When, however, the power of the Fujiwara house gradually declined, the eastern Japan was trampled under the feet of the bloodthirsty samurais, and when the peaceful dreams of the nobles in Kyoto were constantly disturbed by the whoops of war, art was affected by the animated spirits of the nation, and began to assume a livelier aspect, producing something original in design. When, therefore, the great clan of Fujiwara, which had so long been conspicuous in the history of the nation, had been overthrown by the House of Taira, who now assumed the responsibility of administration, art no longer boasted of the showy and laboured productions of the Fujiwara Epoch, but was characterized by refined simplicity with life and vigor.

With regards to architecture, it followed the course taken in the previous years, and attained a still higher development. The Tendai and Shingon Sects were most popular, and the Emperors and the Ministers of State were devout believers in Buddha. They built temples and even converted their residences and palaces into places of worship, the decorations adopted being of the most splendid character. The zealous devotion to Buddhism became still greater and reached its climax at the time of Fujiwara-no-Michinaga, who was nick-named "The Temple Generalissimo," because of his zeal in constructing the Buddhist edifices. He built a magnificent temple, called Hōshō-ji, in the northeastern quarter of the City, which, however, was unfortunately burned down 34 years after its completion. The magnificence and grandeur of this temple was really beyond description.

deed, with the exception of the huge Vairocha of Nara, this temple was the most gigantic production of art in Japan. The Hō-ō-dō (Phoenix Hall), belonging to the temple of Byodo-in, the Konjiki-do of Chūson-ji, and the Mida-dō of Hōkai-ji are all famous for magnificence of structure, but these buildings are quite insignificant when compared with the great temple of Hōshō-ji, for the former were erected with the remnants of the materials used for the construction of the latter. In addition to the temples and other buildings above enumerated, which can still be seen, there are other architectural creations which are also preserved in whole or in part, such as the five-storied pagoda of Daigo-ji, the temple of Sanzen-ji, at Ohara, the main edifices of Jöruri-ji and Nenbutsu-ji, the latter in Atago; also the three-storied pagoda of Kōfuku-ji in Yamato.

As the Buddhist architecture progressed, the art of graving images grew by its side. Michinaga ordered the eminent sculptor Jōchō, better known as Sadatomo, to grave images for the temple of Hōshō-ji and for other places of worship of minor note. The expressions and forms of these images were exceptionally clever, representing the high-

est sentiments of glyptic art. Some of the images graven by Jōchō and other contemporaneous artists are still extant.

The ornamentations of the interior of the temples were gorgeous. The altar was generally erected in the inner hall, or Nai-jin, surrounded by railings, which, together with the altar, were inlaid with precious stones and metals. On the altar stood the image of Buddha, over which hung a canopy, or tengai, gorgeously painted and inlaid with gold and gems. The ceiling of the inner hall generally consisted of square panels, while that of the outer hall or Gwai-jin was embellished with pictures representing flowers. The walls, pillars and other prominent parts were also painted in bright colors.

VII. The Period of the Kamakura Government.

(From Twelfth to Middle of Fourteenth Century.)

The House of Taira, springing up from the military class, followed the extravagance and luxury of their predecessors and began to abuse the position they had attained. Soon their dreams of pomp and power were

interrupted by the war-whoops of the Minamoto. A decisive battle was fought in Yashima, and the last of the Mohicans of the Taira clan were exterminated in another battle that took place at Dannoura. The House of Minamoto now rapidly rose into power, assumed the reins of administration and built the seat of Government in Kamakura, which soon became the political centre of the Empire. The affairs of the State thus completely fell into the hands of samurai, thereby causing a change in the general state of things. The luxury and effeminacy of aristocracy gave place to the vigor and simplicity of a military class, and the Fine Art was affected in such a manner as to produce a vigorous and animated style. As to execution and finish, they made a marked progress, still retaining the refined delicacy of taste.

The glyptic art of Buddhist images also progressed, steadfastly following the course which had been in vogue during the administration of the Fujiwara family, the richness of design and execution being, however, superseded by vigor and boldness of finish. Some detailed rules of graving were established by Kwaikei and Unkei, the most prominent sculptors of the age. These

rules have since, with the greatest reverence, been adhered to by the artists of the succeeding generations. Even now these rules are strictly observed, and not without reason, for they are so perfect in every detail that there is scarcely room for criticism.

To sum up the progress made during the epoch under consideration, we may say that on one hand there was that school which, following the course of the previous period, was brought up to a higher standard of perfection, and, on the other hand, that new school led by Kwaikei and Unkei was attracting no small attention. The characteristics of the former school consisted of the exquisitely chaste design which had been practiced by Jocho and his followers, blended with extreme fineness of execution and finish; the halo, pedestal, canopy, fringes, etc., being inlaid with gold and jewels. The latter school was characterized by the vigor and force of execution, chisels making deep cuts in the folds of the garments, and the expression and form, which reveal a careful anatomical study of muscular development. This departure is attributable partly to the new state of things and partly to the realistic inclination of the artists. In truth, the works of the former school were in striking contrast to the vigor, boldness and faithfulness of the latter school.

There were likewise two schools of Buddhist architecture: One, following the style adopted in the preceding age, flourished till the middle of the present epoch, while the other practiced a new style of architecture adopted by the Zen Sect, the Contemplative Sect, which had been instituted by the influence of the Sung Dynasty of China. The existing specimens of the former school are the Seishi-dō of Chi-on-in, in Kyoto, Sanjū-sangen-dō, and Kaijūzan-ji, while those of the latter are Shariden of Yenkwaku-ji in Kamakura.

During this epoch, nothing could exceed the devotion shown by the Imperial personages towards Buddhism. Yoritomo and the succeeding Generalissimos, moreover, took recourse to this creed as a means of administration, with the result that Buddhism spread throughout the country and influenced fine art to a very large extent. The mode of building Shintō shrines seems to have undergone but little change. The Imperial Palaces were frequently destroyed by fire, and, although rebuilt several times, gradually diminished in size and splendor. A great difficulty is generally experienced

in summing up the history of architecture of this period. It may, however, be divided into two parts. The one represents that period which extended from the time of the Fujiwara Administration, when elegance of style was conspicuous, down to the period prior to the dawn of the Ashikaga government, when refined simplicity of taste was predominant. The other part comprises the period when the new school influenced by the doctrine of the Zen Sect flourished. In the former, most of the styles prevalent in the preceding epoch were maintained. with the exception of the execution of detailed parts, which underwent a gradual change until it harmonized with the execution of the Ashikaga period. As regards that style of architecture which was adopted by the temples of the Zen Sect, a Chinese mode of joinery was introduced, and a simpler kind of ornamentation was applied to the capitals of columns, rafters, etc. This was decidedly a new feature in the annals of the architecture and decorative art of Japan.

VIII. The Period of the Ashikaga Shogunate.

(From Fourteenth to Middle of Sixteenth Century.)

"The Ashikaga line of Shoguns grasped the power which had fallen from the Hōjō's hands, and distinguished themselves by their patronage of the arts."—Chamberlain.

When Ashikaga Yoshimitsu occupied the Shogun's chair, the two Imperial Houses. which had long been in hostility, were reunited, and peace once more reigned supreme. Yoshimitsu, posted at the zenith of prosperity, addicted to ease and luxury, built the great temples of To-ji and Sōkoku-ji, the spacious Lecture Hall of Yenryaku-ji, repaired the main building of Kōfuku-ji, and also rebuilt many edifices which had been demolished by fire. He also built the stately Mansion of Muromachi, lavishing immense sums on its decorations. A magnificent villa was built on Kitayama, containing a three-storied house whose walls, pillars, doors, etc., were replenished with gold. But peace did not last long, and was soon followed by scenes of tumult and violence. A natural calamity visited the country in the shape of famine, which, however, did not bring Yoshimitsu to his senses. His grandson Yoshimasa, the eighth Shogun of the Ashikaga family, was a still greater devotee to luxury. He spent large sums on buildings, indulged in the operatic performance of "Nō" and in all other sorts of diversions. He was also a distinguished patron of Chanoyu, or tea ceremony, and erected a picturesque tea-room in the Temple of Ginkaku-ji, at Higashiyama. This soon became a fashion, followed by high officials and other people, who built such rooms in their residences, exhibiting refinement of taste in their structure.* This gave a powerful impetus to art.

Meanwhile, the Shogun, whose office is hereditary, paying no attention to the administration of his country, was entirely lost in pleasure, which resulted in the dawn of the darkest epoch, known in the history of Japan as "The Insurrection of the Onin Era." The whole Empire of sixty provinces was thrown into confusion, and this state of things lasted for eleven years, Kyoto being always the centre of disquietude. The Imperial Palace, the great temples of

^{*&}quot;The aristocratic enthusiasts, who, under the general name of *Chanoyu*, cultivated all the arts from which esthetic enjoyment can be derived."—*Chamberlain*.

Tenryu-ji and Sōkoku-ji, together with the residences and villas, were made a prey to the flames, while important historical documents, manuscripts, and many other treasures were burned or lost. The tranquil city of Kyoto thus became a complete wilderness.

Fortunately, however, architecture and glyptic art, which attained a higher level of development under prominent artists, did not suffer much. This new school of architecture was characterized, as has already been stated, by its unostentatious decorations; no painting was used for the outside of a building, neither was there any dazzling agency in the internal structures. Among the existing specimens of this class may be mentioned Daitoku-ji and Myōshin-ji in Kyoto, and Kenchō-ji in Kamakura, these three being of the highest merit. Next in excellence come Senryū-ji, Kennin-ji, Sōkoku-ji, Tōfuku-ji and Man-nin-ji in Kyoto, which are called "The Five Temples of the Zen Sect." Besides those above enumerated, there are Enkwaku-ji, Jufuku-ji, Jochiji and Jomyo-ji in Kamakura. Wood was mostly used for graving images coated artistically with gold dust or gold foil. Painting in rich pigments and color lacquer finished

in delicate line of gold were also in vogue. The operatic performance of "Nō" was also in fashion among the nobles. "Nō" mask carving was greatly encouraged, and naturally brought that branch of glyptic art into a higher standard. Of course masks had been used from time immemorial for popular dancing as well as for Shinto and Buddhist ceremonial dancing, but those specially adopted for the "Nō" dancers were carved for the first time during this period.

IX. The Period of the Toyotomi Administration.

(From latter part of Sixteenth Century.)

After the insurrection of Onin, a large number of feudal lords, disregarding the already enfeebled power and order of the Central Government, had secluded themselves in their strongholds. Everywhere struggles began—struggles for the extension of their respective domains and for supremacy. The country was in a state of perpetual warfare and bloodshed, when it pleased the Gods to have a peasant's wife give birth to a son, who afterwards became Hideyoshi, one of the greatest heroes the world has ever produced. This urchin,

driven several times from the houses to which he had been apprenticed, left his home in search of fortune, and found his master in the person of Nobunaga, one of the feudal lords. There our hero became a stableman, and, gradually winning his master's favor, rose into power. defeating his chief enemies, he captured Kyoto, was appointed Generalissimo and not satisfied with the highest position, he invaded Korea and made her a vassal state of Japan. Things being in this condition, the almost feminine delicacy of taste, which had long characterized the previous epoch, was superseded by a warlike spirit and patriotism. Hideyoshi, however, had a special liking for fine art, and under his administration the art made considerable progress. cacy of taste, gorgeousness in finish, and magnitude of work are the most prominent qualities in the works of art during this period. These characteristics were most conspicuous in the Castles of Nijō and Azuchi, as also in the Juraku and Momoyama Palaces, the latter of which was built in Osaka. In addition to these masterpieces of art, there was built Hōkō-ji.

The nobles also spent large sums on stately mansions, ornamented with paint-

ings and carvings of all sorts. The Miyabori (carving specially adopted for Imperial Palaces and Court-houses) and Ramma-bori (carving of ventilating panels) made long strides. Hidari Jingorō, one of the greatest sculptors, was born during the latter part of this administration. His works can still be seen in many of the temples throughout Japan.

The West Hongwan-ji temple in Kyoto is a good specimen of the architecture of this period, while the Daibutsu-den of Hō-kō-ji was the largest building erected during this period. Although the style of architecture adopted during the previous period was followed in the main, decorative art was strongly influenced by the civilization of the Ming Dynasty. Pictures were more freely used than in any previous age; walls, panels and pillars being painted most elaborately. So was the case with the Imperial Palace and Court-houses.

In striking contrast to this gorgeous style there flourished a school of architecture for the construction of tea rooms, which had become so popular during the Ashikaga administration. This style of architecture was extremely simple but refined. There was something aristocratic in its taste, and

it began to form a school by itself. The instances of this class of building can be seen in the Detached Palace of Katsura, Shūgaku-in Palace and Hiun-kaku of Hongwan-ji.

The Toyotomi Shrine, dedicated to the great Hideyoshi, is a fair specimen of the Shinto architecture of the period. Generally speaking, the Shinto shrines had a slight resemblance in appearance to Buddhist temples, and were ornamented with engravings of gorgeous colors. The Shrine of Kitano was entirely built in the Buddhist fashion.

X. The Period of the Tokugawa Administration.

(From Seventeenth to Nineteenth Century.)

"Japan reached the acme of her ancient greatness during the Tokugawa Dynasty."—Murray.

The death of Hideyoshi hastened the destruction of his family, and the reins of State were transferred into the hands of Iyeyasu. In the eighth year of Keicho he assumed the office of Generalissimo, and established the seat of his government in Yedo, now called Tokyo. He devoted himself to furthering the interests of his country by improving the system of admin-

istration and especially encouraging education. In spite of his peaceful policies, the effect of the long continued war was keenly felt in every direction throughout the country. The objects of art, therefore, were tinged with boldness of design and vigorousness of execution. In architecture it had retained exquisite delicacy, and the skill of execution was perfected even to the minutest details.

As time went on and the power of the Tokugawa was firmly established, the construction of the famous mausoleum of Nikko (popularly known as the Temple of Nikko) was undertaken, the Castle of Yedo was built, and many Buddhist temples were erected, contributing not a little to the progress of art. Nobles built their castles on their estates and residences in Vedo.* These residences were very imposing, with large gates and high roofs, while the luxurious furnishing of the interior was almost without comparison. Construction of tea rooms made a progress, but it gave rise to a number of different schools. In specimens of architecture of this period there

^{*&}quot;In 1642 a regulation was made whereby the Daimyos (nobles) were obliged to reside alternately in Yedo and on their domains for certain fixed time."—Chamberlain.

are the mausoleum of Nikko, duly mentioned, Manpukuji in Uji, the mausoleums of Nikko, Zojoji in Shiba Park, Tokyo, and the Hongwan-ji Temple of Kyoto. In no period in the history of Japan has art enjoyed such a prosperity as it did during these years. The most conspicuous names associated with the glyptic art were Hidano Takumi and the followers of the far famed Hidari Jingoro, the former being noted for building Imperial Court-houses.

In the third year of Meireki (1657), Yedo was swept by a conflagration that lasted for two days and nights, reducing the once glorious city into a heap of ashes, the Imperial Palace and the residences of nobles and all. That was followed in the sixteenth year Genroku (1703) by a severe and appalling earthquake and another conflagration. But the city was not long to lay in waste; an active and united reconstruction soon started with the result that in the course of a few years the people began to forget the days of calamity. The Tokugawa administration had attained the zenith of prosperity in the Era of Meiwa, some fifty years after the fire. The people, high and low, rich and poor, were intoxicated with the tide of time, and gave themselves up to jollity. Art flourished under the Shogun's liberal patronage, and ambitious aspirants for art had enjoyed social distinction and honor. To them work was no drudgery, time was of no account. They worked because they enjoyed it and also because they held it as sacred.

But marked changes came, good or bad. The long, peaceful dream of the Tokugawa administration was interrupted by the thundering cannon from the foreign vessels that appeared on Japan's sacred water as if from nowhere. Decided resistances were made against the inflow of the Western civilization without any success. The tide was too strong and the downfall of the administration was completed when the Mikado took the rightful and supreme command of the country in his hands, in 1864. It was the most memorable day in Japan's history. Soon the change was visible in every sphere of life. Nearly forty years have passed, and when we look over the rapid and unparalleled progress that modern Japan has accomplished we are filled with the sense of surprise and gratitude. We fear, however, that the change made in the line of Glyptic Art and Architecture is a sad one. It is gradually losing the purity, simplicity and grandeur of old. Will there be another Hidari Jingorō, or Hidano Takumi? Or when shall we have other magnificent and inspiring structures like that of the Nikko Mausoleum and Hongwan-ji rise up?

A BRIEF DESCRIPTION

OF

TEMPLES AND SHRINES.

Asakusa-dera, Bud. temple, Tokyo. More properly called Sensō-ji, one of the most popular temples in Tokyo, founded by Shōkwai Jōnin in the first year Taikwa (645), during the reign of the Emperor Kōtoku. Tradition has it that the image of Kwannon (Goddess of Mercy), only 13 inches in height, worshipped in the temple, was fished up in the River Miyako by Higuma-no-Hamanari and Takenari in the reign of the Empress Suiko (sixth century). The present temple was renovated in the Keian Era by Tokugawa Iyemitsu. The dragon painted on the ceiling of the main hall and the phoenix on that of the inner hall are by Kanō Eishin, while the picture in the frame representing a horse was painted by the famous artist Motonobu. Among the other hanging pictures there are many productions of excellent merit.

Asama-jinja, Shinto shrine. See "Sengen-jinja."

Akishino-dera, Bud. temple, Nara. Founded in the eleventh year Hōki (780), in the reign of the Emperor Kōnin; destroyed by a fire in the first year Hōen (1135), excepting an edifice which is now over 1120 years old, a rare specimen of ancient architecture. There are many images by Unkei, Yasuami, and other famous sculptors.

Byōdō-in, Bud. temple. See "Hō-ō-dō."
Castle of Himeji. See "Himeji Castle."
Castle of Osaka. See "Osaka Castle."
Castle of Nagoya. See "Nagoya Castle."
Castle of Okayama. See "Okayama
Castle."

Castle of Yedo (Tokyo). See "Yedo Castle."

Castle of Yodo. See "Yodo Castle."

Chikubu-shima, an island on the Lake Biwa, in the Province of Omi. There is a shrine in the island dedicated to the Goddess Benten. In the Kwannon-dō there is deposited an image of Senju-Kwannon (Thousand-handed Kwannon) by Gyōki, an eminent priest and sculptor. The shrine was built with the materials used for the construction of Momoyama palace.

There are many art treasures preserved in the shrine.

Chion-in, Bud. temple, Kyoto. The head temple of the Jōdo Sect; founded by an Imperial order by Enkō Daishi in the first Kenryaku (1211). It was since destroyed and rebuilt by the Emperor Shijō (1234). It was, however, soon burnt down, excepting the main gate, library and the Shisei-dō. The present temple was reconstructed in 1630 by the Shogun Iyemitsu. Many objects of art are kept in the temple.

Chūson-ji, *Bud. temple*, Province of Rikuchū. The name was given by the Emperor Seiwa (859-880); founded by Jikaku Taishi; reconstructed by Fujiwarano-Kiyohira by an Imperial order in Eiho Era (1081). The temple, with its massive gates and edifices, was really magnificent, but destroyed by a fire during the Kemmu Era (1334). The Konjiki-dō and Sacred Library are still preserved and valued highly by the students of art.

Daigo-ji, *Bud. temple*. Founded by the Emperor Daigo (898-930); destroyed by fire and renovated by Hideyoshi (1536-1598).

Daitoku-ji, Bud. temple, Kyoto. A head

temple of the Zen Sect; founded in the first Shōchū (1324) by Daito Kokushi, the benefactor being the Emperor Godaigo; destroyed by a fire during the Onin insurrection, and since reconstructed. There is a tea room designed and built by Kanamori Sōwa and Kobori Enshū.

Eihei-ji, *Bud. temple*, Province of Echizen. The head temple of the Zōdō Sect; founded by Dōgen Zenshi, and built during the Teiō Era (1223).

Enryaku-ji, Bud. temple, Mt. Hiei, near Kyoto. Founded by the abbott Dengyō in the seventh Enryaku (788), the benefactor being the Emperor Kwammu; destroyed by Oda Nobunaga in the second Genki (1571), and rebuilt by Hideyoshi. Between 1596 and 1640 many new buildings were added, and the whole monastery presented a very imposing appearance. Most of the buildings are preserved in good order; belongs to the Tendai Sect.

Genkō-ji, *Bud. temple*, Nara. One of "The Seven Great Temples of Nara"; belongs to the Shingon Sect; built in the second Yōrō of the reign of the Empress Gensho (718). Formerly the temple

consisted of seven edifices, and was of exceptional magnitude and splendor. The main edifice was destroyed by an earth-quake in the fourth Hōei (1707). The temple was since demolished by fire many times, and not a building was left. An image of Jūichi-men Kwannon (Elevenfaced Kwannon) and other idols are still preserved.

Ginkaku-ji, Bud. temple, Kyoto. wise called Jikaku-ji; belongs to the Zen Sect. This temple was formerly a villa of Ashikaga Yoshimasa, the fourth Shogun of the Ashikaga Administration; built in the second Bunmyō (1470). On his death the villa was dedicated to Buddha and converted into a temple. The Ginkaku (silver pavilion) is a two-storied building, covered inside and out with real silver foils, now worn out. There is a tea room in the pavilion which is adorned with paintings by Kanō Motonobu and Sōami. The temple is a good specimen showing the style of architecture adopted during the period of the Ashikaga Government.

Gion-no-Yashiro, Shinto shrine. See "Yasakajinja."

Gokoku-ji, Bud. temple, Kyoto. Commonly

called Tō-ji; belongs to the Shingon Sect; founded by Kōbō Taishi. The five-storied pagoda was rebuilt by Iyemitsu, the third Shogun of the Tokugawa family. There are images which are stated to have been sculptured by the founder of the temple. Besides, there are a large number of art treasures.

Hama-goten, Tokyo. Popularly called Ohama-goten, an Imperial Detached Palace; built by the fifth Shōgun, Tsunayoshi of the House of Tokugawa, in the first Kwan-ei (1704). Its artistic structure, together with the beautiful garden it possesses, places it among the foremost of the Imperial villas.

Hase-dera, *Bud. temple*, Province of Yamato. Founded by a bonze, Tokudō, in the fifth Tempyō (733); subsequently destroyed by a fire. The present temple is of much later origin; abounds with art treasures; belongs to the Shingon Sect.

Higashi Hongwan-ji, *Bud. temple*, Kyoto. Built by Iyeyasu in 1602, destroyed by fire in 1788, 1809, 1859, and 1864. The present temple was built in the Meiji Era. There are preserved many objects of art.

Himeji Castle. Founded by one Akamatsu

Sadanori in the reign of the Emperor Gomurakami (1339-1368); occupied by Hideyoshi in the eighth Tenshō (1580). Hideyoshi afterwards gave the castle to his distinguished general Ikeda Terumasa, who enlarged it. During the Tokugawa Administration the castle was occupied by the Sakai family; at present used as barracks. The castle is otherwise called "Shirasagi-jō," or the "Castle of the White Heron."

Hōke-ji, *Bud. temple*, Nara. Founded by the Consort of the Emperor Shōmu (724). Formerly it comprised a set of "The Seven Sacred Buildings," and was a rare specimen of Buddhist architecture; subsequently destroyed excepting the Kōn-do (Lecture Hall), Yakushi-do, belfry, and a few others, of which the lecture hall is now used as the main edifice.

Hōki-ji, Bud. temple. Founded by Shōtoku Taishi in the fourteenth year of the reign of the Empress Suiko (606); subsequently destroyed by a fire, excepting a three-storied pagoda. There are kept in the temple many objects of art. The temple belongs to the Hōsō Sect.

Hōkō-ji, Bud. temple, Kyoto. Founded by

Hideyoshi in the sixth Tenshō (1578); belongs to the Tendai Sect. The temple was destroyed many times and as often rebuilt. An image of Buddha of considerable height was once deposited in the main edifice, but the present one is a wooden image. The bell of this temple was cast by Hideyori in the nineteenth Keichō (1614), with an inscription by Seikwan, a bonze of Tōdai-ji. It is well known among the Japanese that Iyeyasu had found something defamatory in the inscription, which resulted in a serious dispute between these two houses.

Hōkoku-jinja, Shinto shrine, Kyoto. An edifice dedicated to Hideyoshi; built in the tenth Meiji (1876). The site of the shrine is where the Daibutsuden built by Hideyoshi once stood. The main gate is the very one which Hideyoshi erected for his Momoyama Palace.

Hō-ō-dō, Bud. temple, Uji in the Province of Yamashiro. Otherwise called Byōdō-in; formerly a villa belonging to a high government official. After his death the three Emperors Yōzei, Uda, and Sujaku resided here successively. At the time of Fujiwara-no-Yorimichi, or in the sixth Eishō (1051), it was converted into a

temple and has been preserved to the present day. The walls, pillars, ceilings, etc., are painted elaborately, while the tengai (canopy), shumidan (altar), etc., are inlaid with precious metals and stones. An exact copy of this building was exhibited at the World's Columbian Exposition, Chicago, 1893.

Hōrai-ji, Bud. temple, Province of Mikawa. Founded by the Empress Suiko; belongs to the Tendai and Shingon Sect. There are the main edifice, the founder's hall, a three-storied tower, etc., of which the founder's hall was superintended and built by Hida-no-Takumi, an illustrious builder. The tower was built by Minamoto-no-Yoritomo, the great general of the Minamoto Clan.

Hōrin-ji, Bud. temple, Province of Yamato. Founded by Prince Yamanose-no-Oye in the thirty-first year of the reign of Suiko (622); reduced to ashes in the Middle Ages, excepting several images and a three-storied pagoda, which are extant, and a large number of pictures and other objects of art. Belongs to the Shingon Sect.

Hōryū-ji, Bud. temple, Nara. This temple belongs to the Hōso Sect, and was built

in the fifteenth year of the reign of the Empress Suiko (607) by Shōtoku Taishi, the Constantine of Japanese Buddhism, as Mr. Chamberlain aptly calls him. The temple, with its complete set of "The Seven Sacred Buildings," still exists. The main edifice, a three-storied pagoda, drum tower, belfry, the middle gate and the gallery are most noteworthy, exhibiting a refined type of the ancient architecture. The Tamamushi Shrine, covered with the shell of an insect called Tamamushi, is the most wonderful production of the period, and corresponds in form and execution to those of the main edifice and the other buildings above enumerated. The shrine is ornamented with metal works of real artistic merit, while the arabesques used are identical to those which were in vogue in the eastern part of Rome and Arabia. In the figures ornamenting the image kept in the shrine we find Grecian honeysuckles—a strange coincidence of the Eastern and Western arts. The wall pictures of the main edifice representing the Buddhist . Paradise (Jodo) are unique specimens of pictorial art. The images graven by Shōtoku Taishi, Torii Busshi, Yamaguchi-noAtae-Oguchi, Gyoki, etc., together with those by Unkei and Yasuami, are still preserved.

Inari-jinja, *Shinto shrine*, Fushimi, near Kyoto. Founded in the fourteenth Kōnin (823), the main shrine being since reconstructed by Fujiwara-no-Tokihira; entirely rebuilt by Ashikaga Yoshinori in the tenth Eikyō (1438).

Itsukushima-jinja, Shinto shrine, Hiroshima. One of the Sankei, or "Three Most Beautiful Sceneries" in Japan, the other two being Matsushima near Sendai, and Hashidate, in Province of Tamgo. Founded in the twenty-second year of the reign of the Empress Suiko (614); many buildings were added by Taira-no-Kiyomori, head of the Taira family. The shrine was frequently rebuilt without any alteration as to the plan of building. The shrine itself is partly built out over the sea on piles, and appears at high tide to float upon the sea. There is a long wooden jetty, at the farthest end of which stands a big wooden lantern. The sanctuary has a gallery some 900 feet long, hung with lanterns and hanging panels, some by famous artists. There is a beautiful stone portal at a distance of about 200 yards away from the main edifice, and stands in the sea. On the island there are several buildings, among which may be mentioned the Senjōjiki, a spacious room, and a five-storied pagoda built in the fifteenth Oei (1408).

Ishiyama-dera, *Bud. temple*, Province of Omi. One of the eight scenes of Omi, commanding a good view of the Lake Biwa; founded by Ryōban Sojō in the Tempyō Shōhō Era (about 750); belongs to the Shingon Sect. Destroyed by a fire in the second Shoreki (1078); renovated by Yoritomo and subsequently by Hideyori's mother. There is a room called Genji-no-ma, where the eminent poetess Murasakishikibu compiled the famous work "Genji-monogatari," or the Story of the Gen Family.

Jikaku-ji, Bud. temple. See "Ginkaku-ji." Juraku Palace, Kyoto. One of the residences of Hideyoshi; built in the thirteenth Tenshō (1585). The palace was laid on a magnificent scale; the doors, panels, etc., were decorated with pictures; ceilings painted in gorgeous colors; rammas elaborately carved. Destroyed by a fire during the administration of Hidetsugu, adopted son of Hideyoshi. A street

of Kyoto now bears the name of Juraku, indicating the old site of the palace.

Jizō-in, Bud. temple, Nara. Popularly called "Obitoke Jizō"; founded by the Empress Somedono in the Ten-an Era; belongs to the Shingon Sect. In the main edifice is deposited an image of Koyasu Jizō, flanked by the images of eleven-faced and one thousand-handed Kwannon.

Jōruri-ji, Bud. temple, Kyoto. Founded by Tada-no-Mitsunaka during the Tengen Era (about 980); belongs to the Hōso and Shingon Sects. The main edifice contains an image of Yakushi by Gyōki. There is also an image by the famous sculptor Jōchō.

Kasuga-jinja, Shinto shrine, Nara. Belongs to the first-class Government shrines. Its main edifice, gates, galleries and the altar stand in a perfect condition. The plan bears close resemblance to that of a Buddhist temple; is a capital specimen of Shinto architecture during the period of Kwammu (seventh century). In the grounds there stand innumerable stone lanterns dedicated by the Shogun and nobles of each generation.

Katsura Detached Palace, Kyoto. This picturesque palace now belongs to the

Imperial Household Department; stands on the River Katsura in Kyoto. Designed and built by Sen-no-Rikyu, an expert of tea ceremony, superintended by Hideyoshi, who presented it to Prince Katsura Tomohito. It was occupied by the House of Katsura before the Restoration.

Kenchō-ji, Bud. temple, Kamakura, near Yokohama. Founded by the Chinese priest, Taikaku Zenshi, the benefactor being Hōjō Tokiyori. This is the head temple of the Rinzai Sect, and is a good specimen of the architecture adopted by the Zen Sect. The group of birds painted on the ceiling is by Kanō Hōgan, while the Buddhist angel carved on the ramma is by Hidari Jingorō.

Kennin-ji, Bud. temple, Kyoto. Founded by the priest Eisei in the second Kennin (1202), the benefactor being the Emperor Tsuchimikado. Belongs to the Zen Sect.

Ki-nen-den (Commemoration Hall), Kyoto.
The twenty-eighth year of Meiji (1895)
fell on the one thousand one hundredth
year since the transfer of the Capital of
Nara to Kyoto, and, in commemoration
of the event, a copy of the ancient Tai-

kyokuden was built. Though much smaller in scale and less magnificent than the original, the present hall, with its massive chambers and gates, is sufficient to remind one of the splendor of the old Taikyokuden.

Kinkaku-ji, Bud. temple, Kyoto. Otherwise called Rokuon-ji; formerly a villa of Ashikaga Yoshimitsu; built in the fourth Oei (1397). The Kinkaku (Golden Pavilion) is a picturesque threestoried building, covered inside and out with real gold foils, which, though battered by time, can still be seen; a good specimen of the architecture of the Ashikaga period.

Kitano-jinja, Shinto shrine, Kyoto. shrine is dedicated to the memory of Sugawara-no-Michizane (about 850). It was founded some nine hundred years ago, and was frequently destroyed. The present buildings are a fine specimen of

Shinto architecture.

Köfuku-ji, Bud. temple, Nara. Built by Fujiwara-no-Fubito and others in the second Wado of the reign of Empress Gemmyō (710). In those days it consisted of a complete set of "The Seven Sacred Buildings," and was of exceptional magnitude and splendor. All these buildings were subsequently destroyed, and the present Nan-yen-dō was renovated in the first Kwampō (1741) and the three-storied pagoda in the second Kōchi (1143). There are preserved in the temple images by Jōchō, Unkei, Kōben, Yasuami and some Chinese artists.

Kotohira-jinja, Shinto shrine, Province of Sanuki. Founded by Kōbō Daishi early in the ninth century; taken possession of by the Shintoists about 1872, when Buddhist buildings were destroyed and replaced by Shinto edifices. Commonly called Kompira-jinja.

Kogawa-dera, Bud. temple. Founded in the first Hōki (770) in the reign of Emperor Kōnin; belongs to the Tendai Sect. Destroyed by Hideyoshi and renovated some time after the Era of Keicho (1596).

Kongōbu-ji, *Bud. temple*, Mt. Kōya. More commonly known as Koya-san, conspicuous for its founder, Kōbō Daishi, eminent priest and inventor of the *hirakana* syllableary; founded in the seventh Kōnin (816). The distance between the main gate and the Tomb of Kōbō is about three miles, along which stand thousands

of tombstones and monuments raised to the memory of the dead believers. There are about sixty temples. The main edifice, or Hondō, is a magnificent building, and there stands a pagoda near the edifice. There is also a statue of Kōbō, which is stated to have been graven by himself. The monastery was frequently visited by fire, and gradually diminished in size and splendor. There is an enclosure near the Tomb of Kōbō, containing a number of Imperial sepulchres.

Kuon-ji, *Bud. temple*, Province of Kai. Otherwise called Minobu-san, famous for its founder, Nichiren Shonin, who resided here for the most part of his life; destroyed by a fire and rebuilt quite recently. The temple is a good specimen of the modern Buddhist architecture.

Kōryū-ji, Bud. temple, Kyoto. Also called Uzumasa Kōryū-ji; founded by Shōtoku-Taishi in the twelfth year of the Empress Suiko (604); belongs to the Shingon Sect; renovated in the thirteenth Enryaku (794) by a bonze called Dōshō. The image of Yakushi deposited in the main edifice is said to resemble those of the ancient Persian and Syrian kings, and that it is identical in form and expres-

sion to the wall picture representing an image in the sanctuary of Horyū-ji. There are many objects of interest in the temple.

Kiyomizu-dera, Bud. temple, Kyoto. Built in the second Enryaku (783); belongs to the Hōso and Shingon Sects. The roof is covered with the bark of cedar, while the shrine itself was built after the model of Shishin-den Palace. Among the panels hung on the wall there are many objects of art of importance.

Kuno-jinja, *Shinto shrine*, near Shizuoka. This was the mausoleum of Iyeyasu before its removal to Nikko. As all available means were resorted to to adorn the last resting place of the illustrious man, the shrine presents a very imposing appearance.

Kwan-ei-ji, Bud. temple, Tokyo. Founded by Jigen Taishi by order of Tokugawa Iyemitsu in the Era of Kwanei (1624). Formerly there stood thirty-six temples, most of which were razed to the ground on the occasion of the battles fought there at the beginning of the Meiji Era. The temple ground and the neighboring places have since been converted into a park.

Kyoto Palace, Kyoto. Built in the thir-

teenth Enryaku (794) when the Emperor Kwammu removed his capital there from Nara. It was built, with some modifications, from the capital of the Sung Dynasty in China. The palace was surrounded by massive walls, with gates: the roofs were covered with tiles, and the pillars and columns painted gorgeously; frequently destroyed by fire and as many times renovated, but gradually diminishing in size and splendor. The present buildings, built in the Ansei Era. cover an area of 26 acres. Before the transfer of the capital to Tokyo, the palace was surrounded by the residences and villas of Imperial princes, nobles and government officials of high rank. The most noteworthy buildings are the Seiryō-den, Shishin-den and Tsune-no-goten.

Mampuku-ji, Bud. temple. The head temple of the Obaku-ha, belonging to the Zen Sect; founded by a Chinese priest, Ingen, a native of Fukien Province; came over to Japan in the third Shō-ō (1654); erected in the third Kwanbun (1663). The style of architecture was adopted from the Ming Dynasty of China.

Minobu-san, Bud. temple. See "Kuon-ji."

Momoyama Palace, Fushimi, near Kyoto. Built by Hideyoshi in the third Bunroku (1594). After his death the palace was long occupied by Iyeyasu, who having in the fifteenth Keicho left for Yedo, it was garrisoned by Tori-i Mototada. It was subsequently attacked and destroyed by Mitsunari. The remains of the palace testify to its former splendor.

Mukahara-dera, Bud. temple. When Buddhism was first introduced into Japan from China by way of Korea in the thirteenth year of the reign of the Emperor Kimmei, Soga-no-Iname, then Minister President, converted his residence into a place of worship, and gave it the name of Mukahara-dera. From what is recorded in history we can glean that the temple was in the Japanese style then in vogue. A pagoda erected by Soga-no-Umako, the Prime Minister in the reign of the Emperor Bitatsu (585), is likely to be the first specimen of the pure Buddhist building of Japan. This pagoda was built at a place called Ono-nooka. The above two buildings were destroyed long ago.

Myoshin-ji, Bud. temple, Kyoto. A head temple of the Zen Sect; formerly a de-

tached palace of the ex-Emperor Hanazono (1334), who ordered the priest Kwanzan to become its founder. The gates, edifices, belfry, and Hōdō are still in existence. There is a room in the temple formerly occupied by Hogan Motonobu, a well known painter. Works by the same artist and many others are kept in the temple.

Nanzen-ji, Bud. temple, Kyoto. Formerly a detached palace of the Hō-ō Kameyama; converted into a temple in the Shō-ō Era (1290) when some additional buildings were erected. All these buildings were, however, destroyed by a fire during the Onin insurrection. The present temple was since reconstructed; the main edifice was again destroyed by a fire in the Meiji Era.

Nijo Detached Palace, Kyoto. Built by Oda Nobunaga in the twelfth Eiroku (1569); destroyed by Akechi Mitsuhide in the tenth Tenshō (1582), and rebuilt by Iyeyasu in the seventh Keichō (1602). The palace is now under the jurisdiction of the Imperial Household Department.

Nikko Mauselea, Province of Shimozuke. "Never say *Kekko* (magnificent) unless you have seen Nikko!" is an old saying.

Nikko is noted not only for its buildings, but also for the beautiful sceneries it possesses. There are mountains, lakes, cascades, rapids, trees and forests, all of which are dear to the lovers of scenic charms. In the seventeenth century the mausoleum of Iyeyasu, founder of the Tokugawa family, was removed here from Kūnosan, and the whole Empire poured out her wealth to beautify the last restingplace of this illustrious personage. Afterwards another mausoleum was added for Iyemitsu, grandson of Iyeyasu.

To describe Nikko from the artistic point of view, even in its briefest outline, is practically beyond the limits of this pamphlet; so we proceed to give a short sketch of the mausoleum of Iyeyasu. The first gate, which stands on the top of a flight of steps, is granite, about twenty-seven feet high, the diameter of the columns being a little less than four inches. The tablet hung on the gate bears an inscription of the Emperor Gomizuno. In a court-yard just beyond the gateway stand three handsome storehouses, with roofs of bronze tiles. One of these store-houses is conspicuous for a pair of elephants curiously carved in re-

lief in its gable, with flowers and grasses in harmonious colors. Close by is a stable where a live pony dedicated to Iyeyasu is kept, the panels just under the roof being decorated with peony, pine, bamboo, etc., carved and treated in colors. The head of each nail visible from outside is gilded and mounted with the crest of the Tokugawa family. Farther on there stands a granite water cistern of an extraordinary size. Another flight of stone steps lead to another court. in front of which there is a stone fence over which a pair of lions are in the act of leaping. It should be noted that this fence, with its lions, is carved out of one large rock of granite — a wonderful specimen of stone sculpturing. There on the right are a belfry, surrounded by a stone railing; a bronze candelabrum presented by the king of Loochoo, and a large bell given by the king of Korea; while on the left stands a bronze lantern from Korea; a candelabrum from Holland. and a drum-tower. In those days Korea and Loochoo were considered the vassal states of Japan. In the court-yards there are more than one hundred stone lanterns presented by the feudal lords. On

a platform on the top of the stone steps is the second gate, called Yomeimon, popularly known as "Higurashi-no-gomon," or "The Gate where one stands admiring till the sun goes down." The roof is covered with bronze tiles, the columns and pillars being ornamented with the carved figures of children at play, dragons, flowers and grasses. From the four corners of the roof hang four small golden bells. The dragon painted on the ceiling is by Kano Motonobu. The panels that beautify the kairo or the winding hall on either side of the gate are decorated with birds and flowers, elaborately carved and finished in rich pigments. The gate, in short, is covered from top to bottom in all sorts of design and represents a perfect type of the so-called Rokoko architecture. Passing through the Yomei gate we come to the third, called Karaki-gomon, or Chinese wood gate, which, as the name indicates, is made of woods brought from China. The gables are done in Chinese style, the outer pillars being inlaid with dragons, plum trees and bamboos, and the inner pillars with dragons and lions. There are carved figures under the roof, representing the Chinese sages and the Seven Gods of Happiness. The ceiling is decorated with a carved figure of Buddhist angel, the doors with arabesques of peony, chrysanthemum, plum tree, etc. Passing through the gate we are led to the spacious Hai-den, or the Hall of Worship, with an ante-chamber on each end. Just under the roof there are some phoenixes carved in relief and painted, while on the panels hang thirty-six tablets containing poems of the thirty-six poet laureates, the poems having been written by Emperor Gomizuno and the pictures by Tosa Shōkwan. The ceilings of the ante-chambers are both painted with the figure of a Buddhist angel. Between the Hall of Worship and the main shrine is a chamber paved with stone, supported by four pillars, painted bright red, each of which is said to have cost 80,000 ryo (about \$10,000). The main shrine or Hon-den is a chastely decorated chamber, the beams, panels, etc., being carved and painted in harmonious colors. In the eastern side of the gallery is a door, over which sleeps a wooden cat, one of the best works of Hidari Jingorō. A flight of stone steps lead to another Hall of Worship, behind which stands the tomb of Iyeyasu, in the shape of a pagoda. The tomb is a bronze casting.

Nagoya Castle, Nagoya. Built in the sixteenth Keichō (1611). The five-storied tower was erected by Kato Kiyomasa, one of the chief generals of Hideyoshi. Two gold dolphins, the landmark of the city, are surmounted on the top of the tower. Before the Restoration, the Castle was occupied by the Tokugawa family.

Nammyo-ji, *Bud*, *temple*, Nara. Founded in the second Hōki (771); belongs to the Shingon Sect. The buildings, more than one thousand years old, are preserved in good condition. Many images by famous artists are in the temple.

Nishi-Hongwan-ji, Bud. temple, Kyoto. The head temple of the Shin Sect; founded by the abbot Shinran Shōnin; destroyed by a fire in 1617 and the main edifice was reconstructed the year following. An image of Buddha by Kasuga Busshi is enshrined in Ami-da-do. The Karawon (Chinese gate) was removed here from Juraku Palace, while the Hiunkwaku Pavilion was transferred from Momoyama Palace.

Okadera, Bud. temple, Province of Yamato. Otherwise called Ryūgai-ji, built in the second year of the reign of the Emperor Tenchi (663). The Hondō which now exists was probably built at that time. The images of Ni-ō are stated to have been graven by Unkei.

Okayama Castle, Okayama. Founded in the Tembun Era (2192). Several generations afterwards the Castle was owned by the House of Ikeda until the Restoration, when it was handed over to the Mikado. The castle tower still retains much of its former splendor.

Osaka Castle, Osaka. Built in the eleventh Tenshō (1583) by Hideyoshi, and was one of the grandest buildings of the time. It was several times destroyed and as often rebuilt. The present castle, which is occupied by the fourth division of the army, is but a shadow of its former splendor.

Raiko-ji, Bud. temple, Sakurai, Yamato Province. Founded by Shaku Ryōshō, in the twelfth Tenshō (1584); belongs to the Yūzū Sect. There are many old images preserved in the temple.

Rokuon-ji, Bud. temple. See "Kinkwaku-ji."

Ryugai-ji, Bud. temple. See "Okadera." Saidai-ji, Bud. temple, Nara. One of "The Seven Great Temples of Nara," founded by the Empress Kōken in the first Tempyō Shōhō (749). The work took seventeen years to complete. Formerly it consisted of forty-nine edifices and pagodas and over three hundred temples; frequently were made a prey to the flames, and the images are the only relics now in preservation. The temple was since rebuilt, but is far less imposing.

Sanju-sangen-dō, Kyoto. An edifice containing several hundreds of Buddhist images; belongs to the monastery of Enryaku-ji, Tendai Sect. In the first Chōshō (1132) the ex-Emperor Gotoba erected an edifice and deposited there one thousand images, an example followed in the first Chōkwan (1163) by the ex-Emperor Goshirakawa, who built another edifice containing the same number of images. These two buildings, standing side by side, were destroyed by a fire in the second Hoji (1248). Eighteen years afterwards, or in the third Bun-ei (1230), the present edifice was built with a little less than one thousand images. The temple measures sixty-six

ken (500 feet) from North to South with a pillar in every second ken; hence the name Sanjū-sangen-dō (the Hall of Thirty-three Ken). The principal image of a thousand-handed Kwannon was graven by Kokei. There are also preserved works by Unkei, Ryokei and Kō-ei.

Sanzen-in, Bud. temple, Kyoto. Before the Restoration, the rectorship was held by a Priest Prince; founded by Eshin Sōzu, by order of the Emperor Kwazan in the third Eikwan (985). The style of architecture is somewhat different. There are some images 1200 years old.

Senshū-ji, Bud. temple, Province of Ise. The head temple of the Takata Sect; founded by Shinran Jōnin in the first Karoku; formerly erected in Shimotsuke Province; transferred here in the sixth Kwanshō (1465.)

Sengen-jinja, *Shinto shrine*, city of Shizuoka. The shrine is a magnificent three-storied building. Built by Tategawa Washirō.

Shi-tennō-ji, Bud. temple, Osaka. The head temple of the Tendai Sect, founded and built by Shōtoku Taishi in the second year of the reign of Emperor Yōmei, thirteen hundred years ago. Probably

the first Buddhist temple built in Japan, the second being Hōryū-ji, in Yamato. Has frequently been ruined. The present buildings were renovated in the fourth Kwanbun (1664) by Shogun Iyetsuna. Though battered by time there are some noteworthy objects of art, such as the five-storied pagoda, the main edifice, the lecture hall and the gates, one of which is decorated with the figure of a cat carved by Hidari Jingorō.

Shin-yakushi-ji, Bud. temple, Province of Yamato. Still extant; built in the seventh Tempyō (735) in the reign of Emperor Shomu (745 A.D.). The main edifice, with its image graven by the illustrious priest Gyōki, is noteworthy. Belongs to the Shingon Sect.

Shogo-in, *Bud. temple*, Province of Yamato. Founded by Chishō Daishi. Prior to the Restoration of the Imperial power (1868), an Imperial Prince was always appointed rector. Belongs to the Tendai Sect.

Shoren-in, Bud. temple, Kyoto. Also called Awatano-miya, founded by Denkyō Daishi, an Imperial Prince being always appointed rector. Destroyed by fire in the twenty-sixth Meiji (1893), the

present temple being since rebuilt. Belongs to the Tendai Sect.

Shugwaku-in Detached Palace, Kyoto. Otherwise known as Ochaya; built by Emperor Gomizuno (1611-80), and was made a pleasure resort of the succeeding rulers. Made a Detached Palace of the present Emperor some time after the Restoration of 1867.

Sumiyoshi-jinja, *Shinto shrine*, near Osaka. A Government shrine; supposed to have been founded in the eleventh year of Empress Jingō (200 A.D.). The shrine consists of four principal edifices enclosed by a fence. The structure is refined and chaste.

Taema-dera, Bud. temple, Province of Yamato. This temple was first built in the twentieth year of the reign of Empress Suiko (613), in the Province of Kawachi, by the instruction of Shōtoku Taishi, but was transferred to the present site in the second Haku-ho of the reign of Emperor Temmu (673). This monastery once consisted of more than sixty pagodas and edifices and thirty-six temples. Conflagrations, however, destroyed all these buildings during the Tembun Era (1532-54) excepting a few pagodas and edifices.

The existing temple was built in the thirteenth Tenshō (1585), and contains some images by Shōtoku Taishi, Eshinsōzu, etc. The temple belongs to the Shingon and Jōdo Sects.

Tenryu-ji, Bud. temple, Kyoto. The head temple of the Zen Sect, and was founded by Musō Kokushi; built by Ashikaga Takauji in the first Teiwa (1345) in memory of Emperor Go-daigo. It was since destroyed by fire, and there remains nothing worthy of notice.

Todai-ji, Bud. temple, Nara. The head temple of the Kegon Sect, and is one of "The Seven Great Temples of Nara." Built by the priest Ryōben by an Imperial order in the Era of Tempyo (about 740). The buildings were several times destroyed by fire excepting the Nan-daimon (Great Southern Gate), which was spared from destruction. This gate was built in the reign of Shomu. Inside the gate there stand the "Ni-ō" (Two Celestial Kings). The one standing to the left is by Tankei, and the other by Unkei. The names of the two sculptors were immortalized by these superb works. The huge image of Roshanabutsu (Vairocha) in the Kondo measures as follows: height, fifty-five feet; length of face, eighteen feet; length of eye, four feet; length of middle finger, five feet; diameter of halo, one hundred and twenty feet. The materials used are: Copper, about four hundred tons; silver, about sixty tons; gold, 10,446 Ryo, about \$12,115,-000; quick silver, 58,620 Ryo, about \$300,000. The work was commenced in the fifteenth Tempyo, and was crowned with success in the fourth Tempyō Shōhō (752). The house covering the image was often destroyed by conflagration, and the present one was built between 1701 and 1708. The Nigwatsu-dō was built in the fourth Tempyō Shōhō (752), destroyed by fire during the Kwanbun Era, and the present building was erected by Tokugawa Iyetsuna in 1669. There are many famous images and other works of art.

Tōfuku-ji, Bud. temple, Kyoto. The head temple of Zen Sect; built in the seventh Kenchō (1255); destroyed by fire during the Meiji Era, excepting the main gate, the Tsūten bridge and a pagoda dedicated to the founder of the temple.

To-ji, Bud. temple. See "Gokoku-ji."
Toshodai-ji, Bud. temple, Nara. One of
"The Seven Great Temples of Nara,"

founded by Kwanshin, in the reign of the Emperor Junnin (759). The Kondō is one of the oldest structures in Japan, representing the style of architecture adopted in the period of Shōmu. The other buildings were since rebuilt. There are images and other objects of art produced during the Era of Tempyō.

Toyokawa Inari, Province of Mikawa. Belongs to the Myogen-ji temple of the Zen Sect.

Tsurugaoka Hachiman-gū, Shinto shrine, Kamakura. Founded in the sixth Kohei (1063); renovated by Yoritomo in the fourth Chishō (1180); there are many objects of art preserved in the shrine.

Yakushi-ji. The Emperor Kammu's consort was of extremely delicate health, and the Emperor dedicated this temple to Buddha, with the petition that his wife be soon restored to health. Built in the ninth Haku-ō (680). Subsequently, the Empress Gensho gave an order to the priest Gyoki to transfer the temple to the present site, which took place in the second Yōrō (718). At the time of the transfer the temple was noted for its magnificent appearance, but was since repeatedly destroyed by fire, excepting the Eastern

pagoda and the Tōindō. More than ten edifices were since rebuilt. The bronze (with an alloy of gold) statues of Yakushi, Nikkō and Gekkō are of exceptional merit. According to Mr. Fenolossa, a good authority on Japanese art, they are the best productions of the kind in the world. A wooden image by Gyoki and other old images and paintings are also preserved. This temple is one of "The Seven Great Temples of Nara."

Yasaka-jinja, Shinto shrine, Kyoto. known as "Gion-no-yashiro," built in the Tenkei Era in the reign of the Emperor Suzaku (940). The plan of the building is almost the same as that of a Buddhist temple. The origin of this shrine dates as far back as the eighteenth Teikwan (876), when the Capital was visited by a pestilence. A man named Hiyoshimaru, leading a large crowd of men and women, drove the God of Pestilence to a place called Shinsenyen, when it was enshrined. This ceremony has since been followed every year on the seventeenth of June with great festivity, and even now one can see the procession of monstrous cars decorated with large life-like papier-mâché heroes and real

pine trees drawn along the streets of Kyoto.

Yedo Castle, Tokyo. Founded by one Ota Dōkwan in the Kosei Era; entirely rebuilt and enlarged by Iyeyasu in the eighteenth Tenshō (1590). The castle was the residence of the Tokugawa Government nearly three hundred years. Once there stood a stately pavilion inside the castle, but was destroyed by fire long ago, while the castle itself was reduced to ashes in the third Bunkyū (1863).

In the first Meiji, when the Capital was transferred to Tokyo, this was made the Imperial Palace.

Yodo Castle, Yamashiro. Built by Iwanari Sukemichi, in the Era of Tenshō (about 1580); subsequently occupied by Hideyoshi, whose wife, Yodo, resided here; hence the name of Yodo Castle. In the Genna Era the Castle of Fushimi was removed here by the Tokugawa. Before the Restoration the Castle was occupied by the House of Inaba, but is now almost ruined.

Zōjō-ji, *Bud. temple*, Shiba, Tokyo. Stands at the foot of Maruyama Hill, Shiba Park; a head temple of the Jōdo Sect. The sole benefactors were the House of

Tokugawa, so that the remains of the succeeding Shoguns were interred alternately at this temple and the Kwan-ei-ji in Uyeno. The splendor of the buildings can only be compared with the Nikko creations. There are mausolea of the second, sixth and eighth Shoguns. The main edifice was reconstructed in the twenty-third Meiji (1890). The interior of the mausolea is lavished with silver and gold, painted gorgeously, with carvings of all sorts.

Zenko-ji, Bud. temple, Province of Shinano. One of the largest temples of the Tendai Sect. The main edifice contains an image of Amida (Amitâbha)—"immeasurable light." Tradition goes that this image at the time of the great persecution, now more than one thousand years ago, was thrown into a river in Naniwa. For days it laid in the river bottom until one day a pious soul, Zenko, directed by the Amida himself, lifted and brought back the sacred image to his native village in Shinano, where it rests in peace and is worshipped.

A BRIEF BIOGRAPHY

OF EMINENT

ARCHITECTS AND SCULPTORS.

Benkichi, a native of Kaga, flourished between 1789 and 1800; Buddhist sculptor to the Zuiryū-ji temple of the Lord Mayeda family. He was noted for ramma (ventilating panel) carving. His style was not too elaborate nor too simple, but was refined in taste.

Chikahisa, a Buddhist sculptor, flourished in the Era of O-ei (1394-1427).

Chōemon. See, Hori Chōemon.

Dōan. See, Nishi Dōan.

Etchū Banshō, the name of a school of architects, also applied to the individual architects belonging to the school. The founder of the school is Tamura Rihachi, a special carver to the Higashi Hongwan-ji. His descendants used to come up to Kyoto whenever their skill was required. They lived in the Province of Etchu.

Gensai. See, Komatsu Gensai.

Genshun (about 1630) was a carver in

Osaka. The plan of most of the temples in Osaka was designed by him. He also superintended carpenters on such occasions.

Gorosaku. See, Yoshishige Gorosaku.

Gozan. See, Matsuda Gozan.

Gyōki, an eminent priest who lived in the reign of the Emperor Shōmu (about 740). He was also noted for his skill in sculpturing Buddhist images. There are many of his works still extant.

Hanzan. See, Mochizuki Hanzan.

Hasegawa Itchōsai, flourished during the Genroku Era (1688-1703), lived in Kōyasan. He carved ramma (ventilating panel) of the Kongobu-ji and other temples.

Hayashi Tomokazu, a native of Kaga, was noted for carving and especially for painting ramma (ventilating panel). Flourished in the Era of An-ei (1772-1780).

Hida-no-Takumi, one of the greatest architects of Japan, flourished during the reigns of Ninmei and Buntoku (about 850.) A story is told of Takumi, who once asked his contemporaneous painter, Kudara-no-Kawanari, to paint the wall of a house which he had built. Kawanari at once repaired to where the house stood

and found it to be a small building with doors on four sides. The doors had been open when he approached, so he tried to enter from the southern side, when, to his great astonishment, the door suddenly shut on its own accord, and would not let him in. Kawanari then tried the western side, and no sooner had he touched the door than it was closed as before and, at the same instant, the southern door flew open. He tried the other two sides and met the same rebuff; thus he kept on walking round the house for some time. Takumi, who had been watching, burst out laughing and begged forgiveness for his apparent rudeness.

His descendants always lived in Hida and during the Tokugawa government frequently visited Kyoto to build temples and court-houses, many of which are preserved to this day.

Hidari Jingorō, a great sculptor and architect, lived in Fushimi, near Kyoto, and was called Hidari (left) on account of his being left-handed. He was a man of simple character, and lived from hand to mouth. He would not work unless compelled to do so from the want of common necessaries. Once he fell in love with a

lady, but he was too poor even to pay respects to her. One day, however, when walking along a street he met the object of his love, and immediately followed her. The lady dropped her mirror by chance, which she had kept between the folds of her sash. This Jingorō picked up and hastened home. He at once undertook to carve her image, and when it was done he put the mirror in the sash worn by the image and lo! the image began to move, talk with the sculptor and even confided her love to him. This pretty story is sometimes played by famous actors and is very popular. Among his most celebrated works there may be mentioned the panels and ramma of Momoyama and Juraku Palaces and the Sleeping Cat of Nikko Mausoleum. He died in the eleventh Kwan-ei (1634). He had a son named Söshin, who died in the fifteenth Genroku (1702), while his grandson Masakatsu died in the twelfth Kyōho (1727). The descendants of Jingorō, from Waemon, his great grandson, down to Kahei, lived in Kyoto under the family name of Hidari, and produced works not unworthy of their ancestor.

Hori Chōemon, a native of Nagoya, the originator of the carving of Hori school. Among his productions there are many works worthy of posterity. Flourished during the Bunkwa Era (1804-1817).

Hori Magobei, younger brother of Hori Chōemon; lived in Echizen. He was a great architect who flourished about 1800.

Hori Magohachi, son of Chōemon Hori, was a noted carver who flourished during the Tempyō and Kokwa Eras (1830-47).

Ichi-ō. See, Yoshimura Ichi-ō.

Ichirō. See, Shiba Ichirō.

Ihachi. See, Tamura Ihachi.

Ikeda Koju, a native of Kyoto, was a ramma carver. His works can still be seen at Hongwan-ji temple and some other temples in Kyoto. Died second Tempō (1831).

Inabe Momoyo. When the Emperor Shōmu built the Tōdai-ji temple he and Masuda Nawate were appointed the chief architects. The existing Hoke-do belonging to the Tōdai-ji was built by Momoyo.

Insō, a special Buddhist sculptor to the Tō-dai-ji temple, Nara. He was distinguished for the fineness and force of his execution. Flourished about 1400.

Issai. See, Murakami Issai.

Itchosai. See, Hasegawa Itchosai.

Jakushi Kaemon, a carver in Nagasaki; studied Chinese style, and was noted for his chaste design and execution. His style was subsequently called Jakushi style Flourished about 1652.

Jōkei, a Buddhist sculptor, lived in Kyoto between 1688 and 1735. Some of his works are still preserved in the temples of Kyoto, and are much prized by the students of art.

Jocho, son of the Buddhist sculptor Kosho, is noted for the Buddhist images sculptured by him for the great temple of Hōshō-ji and other edifices. In the second Chian (1022), a rank of Hōkyō was conferred upon him in recognition of his services rendered to Hōshō-ji. He was also noted for carving masks used for the performance of "No." His son, Kwakujo, was also a distinguished sculptor and the Court granted him the rank of Hōkyō. Jōchō's descendants also prospered, among whom may be mentioned Raijo, Injo, Kojo, Kocho, Inkwaku, Inchō and Inson. It may be added that Chosei, a pupil of Jōchō, was also a great sculptor and was appointed Hoin. His son Ensei,

grandsons Chuen, Choen and Ken-en also succeeded the profession of their respective predecessors.

Jūma Takumi-no-Kami, a special carver to the Prince of Himeji. There are many of his works in the Castle of Himeji. Died 1645.

Kaemon. See, Jakushi Kaemon.

Kōbō Daishi, or Kūkai, visited China in 804 to study the tenets of the Shingon Sect of Buddhism. On his return, he founded a monastery on the summit of Mt. Kōya, and gave it the name of Kongōbu-ji. He was extraordinarily learned and accomplished, and graved Buddhist subjects, some of which are still preserved, such as the image of Fudo in To-ji. He also composed hirakana syllableary.

Kōjō, lived in Nara, flourished about 1650; noted for graving Buddhist subjects.

Kōju. See, Ikeda Kōju.

Komai Ryuchō, flourished in the Era of Hōreki (1751-1763) and was a Buddhist sculptor.

Komatsu Gensai, a native of Ise, resided in Kyoto. His works can be seen at Hō-koku-jinja, built in the Keicho era. Died in the fourth Kwan-ei (1627) at the age

of 72. His descendants now live in Osaka and are noted for building cars used in festivals.

Kudara Mita graved the principal image of the Se-son temple in Yamato, by order of the Emperor Kiminei (553).

Kurabe Tasuna, son of Kuratskuribe-no-Suguri Shiba-tatto, carved a Buddhist image, seventeen feet in height, for the Emperor Yōmei (586).

Kuratsukuribe-no-Suguri Shiba-tatto, a native of the Southern Leang, China. Came over to Japan in the sixteenth year of the reign of the Emperor Keitai (522); built a meagre abode in Saka-taga-hara, county of Takaichi, Yamato Province, and worshipped Buddha, depositing an image in his house. This is the first Buddhist devotee in Japan. His descendants were all Buddhist sculptors, so that he is called the Father of the Buddhist sculptors in Japan.

Kuratsukuri-no-Tori, son of Tasuna, flourished during the reign of Empress Suiko (about 600). He is otherwise called Tori Busshi, or the Buddhist Sculptor Tori.

Kurō. See, Matsuda Kurō. Magobei. See, Hori Magobei. Magohachi. See, Hori Magohachi.

Matsuda Gozan, a native of Owari, was a carver who was in the service of the Tokugawa family. Flourished in the Bunkwa Era (about 1804).

Matsuda Kurō, a native of Ki-i, flourished during the Enhō and Teikyo Eras (1673-1687). He was a special carver to Ki-i Dainagon (Prince of Kishū), and engaged in the construction of a palace in the Wakayama castle.

Matsundo. See, Miyake Matsundo.

Michihisa. See, Terauci Michihisa.

Mita. See Kudara Mita.

Mitsutada, a native of Kyoto, was a noted ramma (ventilating panel) carver of the era of Genroku (1688-1703). His favorite figures were men, flowers, and grasses. He was also famous for producing colors for painting his subjects.

Miyake Matsundo, a native of Kamakura. His house had been noted for Kamakura lacquering, and Matsundo made a new departure in this art. His descendants are still following the same profession. Flourished about 1800.

Miyata Yasuhei, a native of Owari, was noted for building temples.

Mizuma Sagami-no-Kami, a native of Hida,

was a noted sculptor who frequently came to Kyoto to superintend the construction of court-houses. In recognition of his services the Court granted him the honorary title of Sagami-no-Kami. Flourished about 1648. His predecessors were all architects.

Mochizuki Hanzan, who flourished during the Kyōho Era (1716-1735) was a disciple of Haritsu, and noted for painting.

Momoyo. See, Inabe Momoyo.

Murakami Issai, a native of Nagoya, was a famous carver. Frequently came to Kyoto to carve Buddhist paraphernalia. He was afterwards employed by the Prince of Kaga, and resided in Kanazawa. His descendants are still pursuing the same profession.

Nakanishi Shigetsugu, a special sculptor to the Lord of Owari. Lived in his lord's dominion. Died in the fourth Kwansei (1792) at the ripe age of sixty-two.

Naomasa. See, Yanagida Naomasa.

Nara Sōtei, a special carver to the Shogun Iyemitsu (1624-1643), was the originator of Nara carving.

Nishi Dō-an, who flourished in Kyoto during the Genroku Era, was noted for wood carving to be coated with gold as well as for ramma (ventilating panel) and Buddhist paraphernalia. Many of his works are kept in the temples in Kyoto.

Nonoguchi Ryūho, or Shō-ō, was a native of Kyoto. He was a painter and carver, studied painting under Tannyu and was influenced by some of the characteristics of Sōtatsu. The design and execution of his carvings was extremely refined and chaste. He was also a good carver of netsuke and small images of court nobles and ladies, for the latter of which he was nick-named Hinaya Riūho. Died ninth Kwanbun (1669) at the age of seventy-five.

Nishi Gorō, a native of Shinano, was a pupil of Suwa Washirō. Engaged in the construction of the Sengen-jinja. The design of ramma carving is original. Flourished about 1780.

Ota Yōsuke, a native of Hida, lived during the Enhō Era (about 1680). He was a famous ramma carver, who frequently visited Kyoto to exhibit his skill in the construction of Buddhist temples. The style of his painting is refined and extremely chaste.

Ogawa Ritsuō, better known as Haritsu, a native of Ise, was a poet, painter and

lacquerer. He was especially fond of painting, and studied under Itchō. He also studied the pictures of the Kanō school, and was skilled in applying colors. He inlaid in lacquer work such materials as pottery, wood, lead, tin, ivory and bone. This kind of work is called Haritsu-zaiku. Died in the fourth Enkyo (1747) at the ripe age of eighty-five.

Okuchi. See, Yamaguchi-no-Atae Okuchi.

Ryuchō. See, Komai Ryuchō.

Ryūho. See, Nonoguchi Ryūho.

Ryukei. See, Shimizu Ryukei.

Sankō-bō, who flourished during the Era of Bunkyō (1469-1486); first lived in Echizen and then in Omi and Yamashiro. He was a famous carver of "Nō" masks.

San-un, a Buddhist sculptor of Kyoto. Once, when he visited the Rakan-ji temple in Buzen, a thought struck him, and there and then he determined to spend his life by carving the images of Rakan's "Arhats." Thereupon he proceeded to Edo in the Era of Teikyō (1684-1687) and settled in Asakura, where he succeeded in carving five hundred different images of Rakans. Died in the seventh Hoei (1710) at the age of sixty-three.

Seibei, a native of Kyoto, flourished during

the Kyoho Era (1804-1817). He was an architect by profession, but was also skilled in carving, and especially of ramma. During the Genroku Era, Yodoya Tatsugorō, a merchant prince of Osaka, entrusted him with the construction of his residence, the magnificence of which excelled even that of a noble's residence. Tatsugorō was addicted to luxury and extravagance so much that the government demolished his residence, confiscated his property and drove him out of Osaka. So, with the punishment of Tatsugoro, the works of art on which the great artist lavished all his energy disappeared, to the great regret of the admirers of his works.

Sei-emon, a native of Kaga, was a skilled ramma carver who flourished during the Horeki Era (1744-1762).

Seihichi. See, Takaoka Seihichi.

Sessai. See, Shima Sessai.

Shiba Ichirō, a native of Wakayama, was a special carver to the Lord of Kishu, and flourished during the Kyōwa Era. He was especially skilled in coating (hakue).

Shiba-tatto. See, Kuratsukurike-no-Suguri Shiba-tatto.

Shigetsugu. See, Nakanishi Shigetsugu.

Shima Sessai, a native of Echizen, was a special carver to the Lord of Fukui. Many of his works are studied and followed by the modern artists. His descendants now live in Osaka, pursuing the same profession. Flourished about 1848.

Shimizu Ryūkei, a native of Kyoto, was a disciple of Tankai Risshi, and was a famous Buddhist sculptor. He was granted the honorable title of Hōgan.

Shūzan, a native of Osaka, flourished during the Myōwa and An-ei Eras. He studied the painting of the Kanō school under Motonobu, and was noted for the skill with which he applied colors. He was also an expert in carving, the design of which was original and painting delicately refined. He carved netsuke, for which he has been made almost immortal.

Sōtei. See, Nara Sōtei.

Takaoka Seihichi (1744), a native of Etchū, was a skilled carver. He was a special carver to the Temple of Hongwan-ji in Kyoto.

Takeda Yugetsu (about 1800), a native of Kanazawa, was a special carver to the Lord of Kaga. His works are characterized by their originality of design and skill of execution.

Tamura Ihachi, son of Hori Chōemon, was a native of Nagoya. He flourished during the Eras of Tempō and Kokwa (1830-1847).

Taniguchi Gon-no-Kami, a native of Hida, was a special carver to the Imperial Court, who flourished during the Hōreki Era (1751-1763).

Tankai Risshi, an eminent follower of Buddha, was a native of Ise, and was also called Hōzan. He was a painter, carver and sculptor, and he excelled in the last. He built the Hannya-Kutsu on Mt. Ikoma. His first sculpture was that of a Fudō, which he engraved in the first Genna. Most of his great productions are preserved in Hōzan-ji of Mt. Ikoma.

Tanshō, a native of Edo, was a special carver to the Shogun of his time. Flourished about 1600.

Tasuna. See, Kurabe Tasuna.

Tatekawa Washiro, or Suwa Washiro — for his being a native of Suwa in Shinano. He built a part of Sengen-jinja, and is also a noted ramma carver. Flourished in the Enkyō and Hōreki Eras (1744-1763).

Terauchi Michihisa, a native of Kyoto, was

a special Buddhist sculptor to the Higashi Hongwan-ji in Kyoto. He was also noted for ramma carving. Died in 1718 at the age of 71.

Tomokazu. See, Hayashi Tomokazu. Tori Busshi. See, Kuratsukuri-no-Tori. Toshikazu. See, Ota Toshikazu.

Unkei, a Buddhist sculptor of the Kamakura period, is indeed one of the most famous artists of Japan. He was the son of Hōgan (an honorary title) Kōkei, and was otherwise called Bitchū Hōin. Among the disciples of Kokei there were Kwaikei and Yasuami, both of whom were as noted as Unkei. These three were called the greatest of the great sculptors of the age. The images of Nio, which are now deposited in the Great Southern Gate of Todai-ji in Nara, were graven by Unkei and Kwaikei. Among the descendants of Unkei are Hōkyō (honorable title) Jōkaku, Hōin (honorable title) Tankei, Kōun and Hōin Kōen. Hōgan Köben was called the Great Buddhist Sculptor of Kasuga, and is famous for his works in Kofuku-ji.

Washiro. See, Tategawa Washiro.

Yamaguchi-no-Atae Okuchi carved one thousand images for the Empress Kō-

toku in the year 650. He also graved one of the four images which are now preserved in the main temple of Hōryū-ji, Nara.

Yanagida Masanao (1710), an architect who lived in Kyoto. He is said to have designed and superintended the construction of the court-houses. He was also a noted carver, his favorite subject being lions.

Yasuhei. See, Miyata Yasuhei.

Yasuhide, who flourished during the O-ei Era (1394-1427), was a special Buddhist sculptor to the Tō-ji temple. His son, Kōsei, was known as Bungo-no-Hōin, and his grandson, Kōsei. These two descendants were both carvers to the Tō-ji temple.

Yoshimura Ichi-ō lived in Nara and was a famous carver, especially of ramma. His works were elaborate and handsome. He did not paint his works, but mostly used gold foils. He studied painting under Tanniū. Died second Tenna (1682) at the age of 65.

Yoshishige Gorosaku, the originator of the Kashū-bori (Kashu carving), flourished during the Shōho Era (1644).

Yosuke. See, Ota Yosuke.

Yugetsu. See, Takeda Yugetsu.

Zekan, the favorite carver of Hideyoshi, who granted him the title of "The Greatest Carver of the World." He was also skilled in carving "Nō" masks. His masks bear the inscription of "Tenkaichi Zekan," meaning "The Greatest Carver of the World." Died second Genna (1616).

